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MR. BLEIMAN'S GALLERIES

AS announced in the last issue of THE COLLECTOR, Mr. Max Bleiman has opened, on Fifth Avenue, a series of galleries for the display and sale of paintings in oil and water colors by European artists, chiefly of the contemporaneous schools of France, Spain, Holland and Germany. The galleries provide an effective background for a varied and excellent collection of pictures, among which are many brilliant exemplars of the Spanish art of the day, led by an important example of Don Luis Alvarez, called "The Wedding Party." A Spanish wedding party of the first quarter of the present century is shown in the splendid interior of a great cathedral. The bride and bridegroom kneel at the altar to receive the concluding benediction of the venerable prelate upon the union which he has solemnized. The splendor of the surroundings, the brilliant effect of the costumes and the lively and expressive character of the figures, combine to render this one of the happiest works of the conceded successor to Fortuny. Flashing force of color and firmness of spirited execution; together with a variety of fine characterization in the figures, show the artist at his best, both as a master of the picturesque and as a close student of human nature and the life and manners of the past.

By J. J. Henner is "La Verite." Truth is shown, resplendent in the loveliness of her unadorned beauty, at the side of the well from which she has just emerged. The picture is rich in color and powerful in its broad and luminous treatment of a low-toned landscape, against which is posed a nude figure, seductively graceful in outline, and radiant and instinct with life. A Charles Meissonnier is called "Tea on the Terrace." A company of ladies and gentlemen of the period of Louis XV are assembling for afternoon tea on the terrace of a French château. The garden is in blossom all around them, and the atmosphere sparkles with the clear freshness of spring. The bright color of the costumes and the courtly gayety of the actors in the scene, lend to it a spirit and character in which the picturesque life of the time is reproduced with an art worthy of the son of the greatest artist of modern France. A remarkably bold and forcible Bouguereau is "Pandora." Seen at half length, as a fresh and innocent type of beautiful girlhood, the heroine of the legend holds in her hand the fatal casket, hesitating to continue her investigation into the mystery of its contents. Her charming face wears an expression of thoughtfulness, which is in excellent keeping with the reluctance shown by her attitude. Purity and brightness of color and a strong and finished execution lend to the simple grace of the figure a striking vitality and attractiveness, while the sentiment of the story is conveyed with masterly art. By Joseph Israels is "The Homeward Path." Through one of those thin groves of slender saplings which are a characteristic of the landscape of Holland, a peasant woman brings her children homeward from a neighborly visit. She marches steadily forward, with her babe in her arms, while an older child toddles at her side. The sober light of afternoon illumines the scene, and the picture is executed in the artist's strongest and most characteristic style. A sterling canvas is Schreyer's "After the Bivouac."

A party of Arab cavaliers, after a halt for refreshment at a wayside cistern, are about to resume their journey. Their spirited steeds exhibit their impatience to recommence their travels, while the leaders of the party restrain them in order to observe some possibly unfriendly party in the distance. The landscape displays all the splendors of rich color common to the Orient at mid-day, and the canvas shows the artist in the fulness of his powers as a ripe and harmonious colorist, and an executant of masterly skill.

In addition to these, examples are offered of Charles Daubigny, Eugene Isabey, Charles Jacque, Jules Breton, Charles Delort, E. Boutigny, Sanchez-Perrier, E. Hebert, Emile Bayard, Gabriel Max, Peyrolle-Bonheur, etc.; and a collection of water colors of exceptional merit, including the work of some new men who promise much for the future.

THE BOUSSOD-VALADON GALLERY

THE alterations in the front of the Boussod-Valadon building have given that house a spacious show window upon Fifth Avenue, which will cause many an upward glance from the passers-by. The window might be lower for the convenience of the observer, but for larger works it will afford a better display than if the looker-on were permitted closer access to them. The approach to the galleries on the Fifth Avenue side has been made easier, and the lighting of the large gallery, by a judicious screening of the skylight, has been vastly improved. On the Thirty-first street side of the main building, a snug side gallery or private cabinet has been fitted up, and in addition to the Rembrandt portrait of Joris de Coulerly, which here enjoys an excellent light, gives up for inspection from its curtained recesses, a rich store of jewels for the art collector's casket, among which are a couple of exquisite little Corots and Daubignys and a red cavalier by Meissonnier, that flashes like a ruby in its rich setting of gold.

A recent acquisition of the house is a "Mary Magdalene" by Alexandre Cabanel, which will be a revelation to those who know the artist only in his later, fashionable style, as a painter of pretty and elegant women, to whom his brush gave the sleek dignity of court beauties, polished and varnished for the dress parade. It is a half length figure, drawn with extreme strength, firm in modeling, solid in quality and living in attitude and expression. The picture is dated from the period when the painter was passing over from the classical style of David to that of his final labors. There is enough of the old style left in this canvas, and so much of the newer and more natural, combined with it, as to effect a striking and significant combination. Indeed, one cannot help wishing, with it before one, that Cabanel had remained closer to his ideal of 1860, as he fixes it here. But he is not the only strong man on record whose hand was weakened by success.

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